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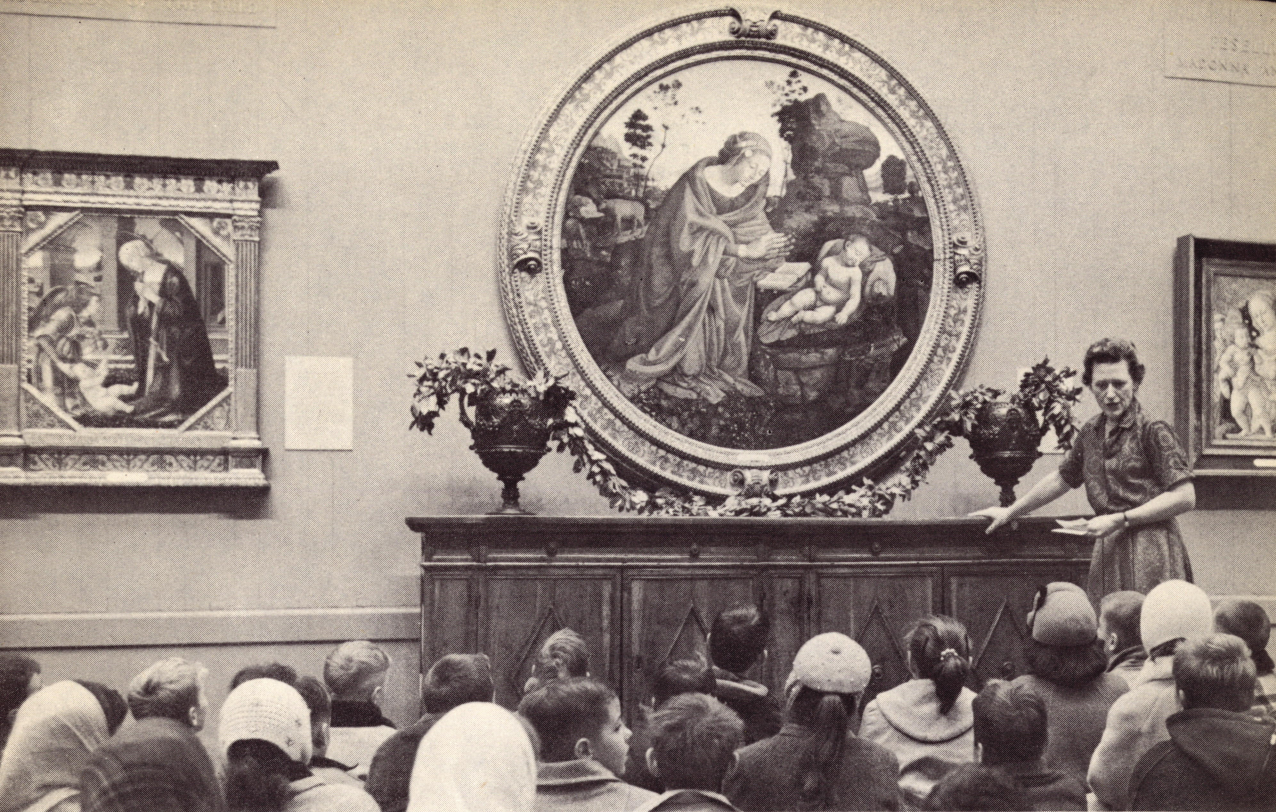


# GUIDE

The Toledo Museum of Art

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## Welcome . . . . .

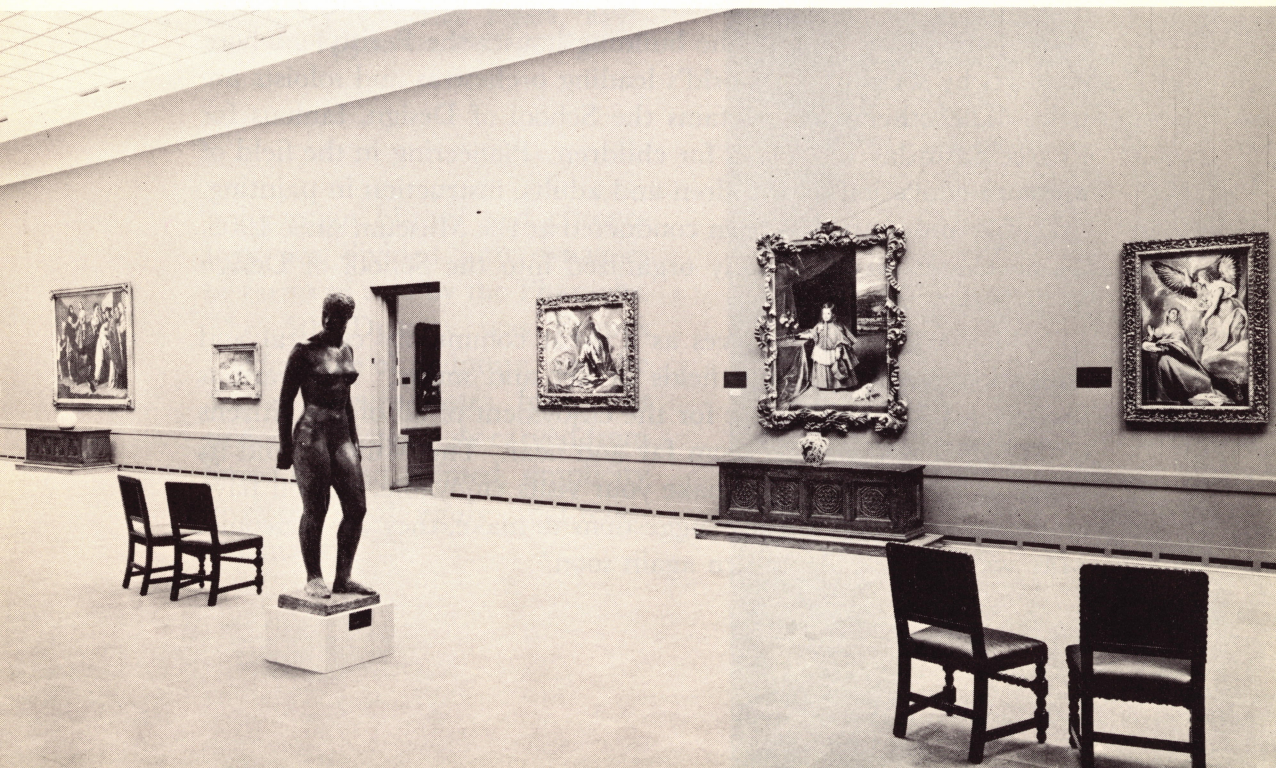
This brief guide is designed to help make your visit to the Toledo Museum of Art pleasant and interesting. You may know just how you wish to spend your time, whether you are to be here only a few minutes or an entire day. Should you be unfamiliar with the Museum and its collections, this booklet will be your personal guide on a short tour.

The Museum is arranged so that you may follow the development of art in general chronological sequence. As you enter the building, turn left. The Egyptian Gallery and Classic Court exhibit the art of ancient man. Much of man's artistic heritage may be noted in the fine glass collection in the Museum, and the history of the printed word is presented in the George W. Stevens Gallery. The Gothic Hall and the Cloister tell in tapestry, stone and glass, enamel and ivory much of the story of the Middle Ages. Paintings, sculpture, and the decorative arts continue the story of man's artistic development.



How can you best enjoy the Museum's collections? Take your time and do not attempt to see too much on your first visit. The selection in this guide will aid you in seeing a few of the finest examples of paintings, sculpture, and decorative arts. All of them rank with the masterpieces preserved in the great museums of Europe and America, and many are world famous. Some of them will appeal to you more than others do. The artists and the craftsmen who produced them had a message to convey, but they may be speaking a language which we do not readily understand. If we look with open minds and try to fathom the meaning of the artist, we may find beauties and joys at first hidden to us. Return again when you can. All art has a story to tell and pleasure to bring into our lives.

In 1901, The Toledo Museum of Art was founded by Edward Drummond Libbey and other civic leaders. Its first home was in rented rooms in the Gardner Building, from which it moved to a remodelled residence at Madison and 13th Streets. The present Museum building was constructed in three stages: the central building was erected in 1910-1912, enlarged in 1926, and two wings, each more spacious than the enlarged central building, were opened in 1933. The finest white Vermont marble was used in the construction of this Classical building.







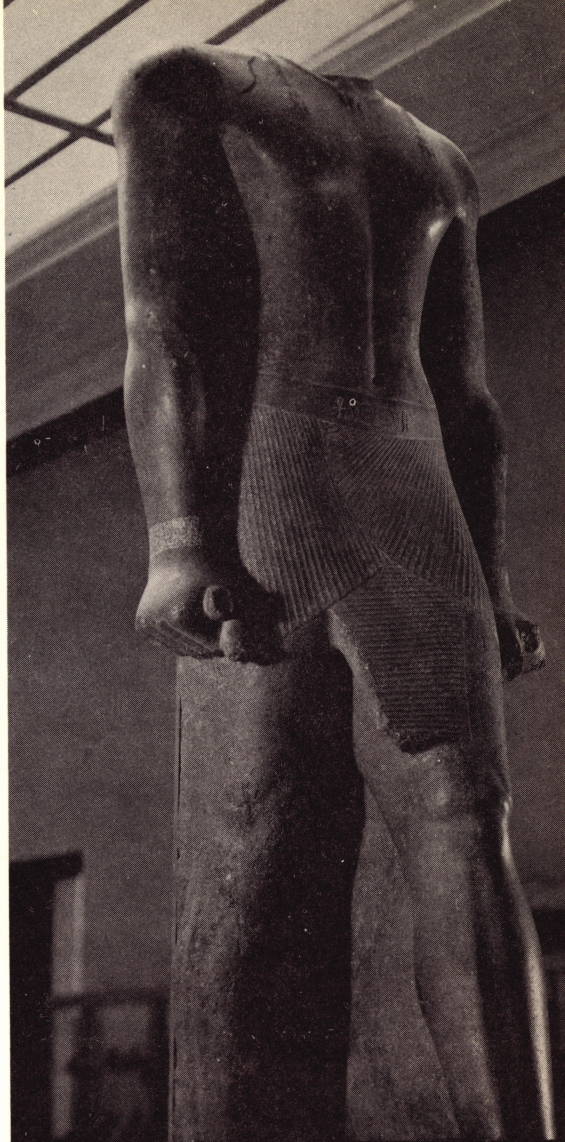
The Toledo Museum of Art, one of America's greatest art museums, covers approximately three acres with eight acres of floor space. One wing of the building houses the Peristyle, where concerts by some of the world's leading orchestras and soloists are held. The other wing contains the School of Design, famous for its free Saturday art classes for children. Pioneering in the field of museum education for children and adults, instruction in painting, drawing, and crafts has been conducted at the Museum since 1903. These classes were formally organized into the School of Design in 1919.

The Art Museum serves as a great community cultural and educational center in the fields of art and music. The various services and attractions are for the enjoyment of all of the citizens of Toledo and travellers from far and near. The Museum and its collections are planned to make your visits enjoyable. If you have any questions to ask or any suggestions to make, they are welcome. May we invite you to return again soon?



GALLERY 1, *King Tanwetamani*,  
*Egyptian, 25th Dynasty, 715-656 BC*

Life after death was of the greatest importance to the Egyptians, and much of their art was associated with the journey into the hereafter. The Egyptian Pharaohs commended themselves to their gods and immortalized themselves on earth with monumental buildings and large, impressive portraits. The importance of the subject often determined the size of the sculpture. Rigidity of pose was determined by ancient tradition.



GALLERY 1, *Seated Figure*, *Egyptian, 5-6th Dynasties, 2565-2258 BC*

Egyptian history and chronology are divided into dynasties or terms of rule by the Pharaohs. The 5th Dynasty was Egypt's Golden Age of sculpture, and the *Seated Figure* dates from this period. Painstakingly carved from limestone and painted, simplicity gives this small figure great monumentality.







GALLERY 2, *Head of a Man*, Cypriote, 450-440 BC



GALLERY 2, *Head of a Girl*, Greek, ca. 325 BC, School of Praxiteles

Man was the Greek sculptor's ever-present model, and the history of ancient Greek sculpture is the story of striving to express the concept of perfect man. Prior to the full flowering of Greek art in the Golden Age (450-400 BC), the sculptors carved figures immediately recognizable yet touched with a primitive quality.

The *Head of a Man* is characteristic of the early period when man was shown as an ideal representation and not an actual person. The eyes, nose, and beard are simplified and used as patterns, illustrating the qualities of Archaic sculpture that flourished on the Greek mainland at an earlier date.

The *Head of a Girl* indicates the advances made by Greek sculptors in their knowledge of the anatomy of the head and face. Praxiteles and his followers were especially adept at indicating the smoothness of flesh, the reposeful attitude, the inner vitality. This bust is one of the three greatest examples of the period in America.



Realism characterizes Roman art. The Roman sculptor was an original, unique artist, a man who could carve precise and perfect forms. Animals were frequently used as subject matter by the Romans, perhaps due to their sacrificial uses, and here the sculptor lovingly differentiated the qualities of wool and horn.

From the Egyptians who invented it, the Romans learned the art of glassmaking and developed many interesting and beautiful forms. As a less expensive substitute for the natural cameo, they discovered that a synthetic one could be made of glass by coating one color of glass with a layer of another and cutting away the upper layer with the cameo-maker's tools. The *Libbey-Toledo cameo vase* is one of perhaps a dozen examples approaching complete vessels of this nature remaining in the world today.



GALLERY 2, *Libbey-Toledo Amphora*, Roman, 1st Century AD

GALLERY 2, *Ram*, Roman, 1st Century AD





When the Saracens took over the Roman East, they inherited the art of glassmaking. While the French were producing the great stained glass windows through which the sun might illumine their cathedrals to the glory of God, the Saracens were making enamelled lamps to illumine their mosques, also to the glory of God. They applied the same enamel technique to the making of other vessels for decorative, as well as useful purposes. One of the most glorious of these is the *Toledo Flagon*.

Through their commercial outposts in the Mediterranean, the Venetians borrowed the technique of glassmaking and enamelling from the Saracens, and, from the 15th to the 17th centuries, were the great glassmakers of the world. When Columbus was seeking the Indies, the most famous glassmaking organization of Venice was the Beroviero family. They made the beautiful blue goblet and decorated it in enamel with a "Triumph of Fame," a subject drawn from Petrarch's poems.

GALLERY 2, *Toledo Flagon*,  
Syrian, ca. 1300



GALLERY 4, *Goblet*, Venetian,  
ca. 1475, Work-shop of Angelo Beroviero





cōm. Et diuinitas uerbū assumit  
cum in ueritate in mari: et alie nauis  
erant cum illo. Et facta est pressa ma-  
gna uenti: et fluit: murebat in nauim:  
ita ut impleretur nauis. Et erat ipse  
in puppi super cruciatu domini: et re-  
tinuit eum et dixit illi. Māgister: nō  
ad te puenit quia petimus: et reser-  
uato cōminatus est uento: et dixit ma-  
ri. Tace: obmutescit. Et cessauit uentus:  
et facta est tranquillitas magna: et  
ait illis. Quid timidi estis? Fictū ha-  
bens faciem. Et numerū timore magna:  
et dicebat ad alium. Quis putas est  
istud: quia uentus? et mare obediuit ei.

**E**t uenit uento factū mare et re-  
gionē precessit. Et regnum ei de-  
nauit: et accitit de monumentis ho-  
mo in spiritu immundo: qui diuinitatē  
habebat in monumentis. Et uenit ca-  
cheris iam quiescit: puerum uenit ligare:  
quoniam super compedibus et cadere  
uenerat: dimissit cadenas et cōpedit  
cōmūmisse: et uenit puerum et dama-  
re. Et scipit dicit ac nocte in monumentis  
et in monumentis erat damas: et con-  
sidero se lapidibus. Videns autē ihe-  
sum a longe currebat: et aduenit eum:  
et clamauit uoce magna dicens. Quid  
miris tibi iherusalem fili dauid? Ad-  
iuro te y deu nō ut cognoscat. Dicitur  
tuum illi. Et spiritus immundus ab lu-  
mine isto. Et interrogabat eum. Quid  
tibi nomen est? Et dicit ei. Regia iudei  
uocor: quia nullo sumus. Et despa-  
batur eum multum: et respicebat extra  
regionē. Et ait tibi circa mouet greci  
petros: magnus patens in agro: et  
deprecabatur eum spiritus dicere. Mire-  
nos i petros: ut i eos imorantur. Et con-  
cedit nō fieri iherusalem. Et quidam spiritus  
immundus inuenerat i petros: et magna

impetu greci petrosus est in mari ad  
duo milia: et suffocata sunt in mari.  
Qui autē petrosus eos fugit: et non  
cōuenit in ciuitatem et in agro. Et re-  
gredi sunt uidet quid esset factum: uenit  
eum ad iherusalem: et uidet illi qui a de-  
monio uerbatur: et uenit uentum  
et sunt uenit: et timore. Et uenit  
uenerit illis qui uidet quid esset factum  
esse et qui demum habebat: et i pet-  
ros. Et rogauit eum: ut diceret  
de fundus eos. Cumque ascendit  
nauim: cepit illi dicitur qui a deu-  
mo uerbatur fuerat: ut esset cum illo et  
non abiit: sed ait illi. Vade in  
domū tuam ad uos: et annuncia illis  
quidā tibi dicit fecit: et uenerit sit  
tua. Et abiit et cepit predicare in synagoga  
quidā tibi fecit iherusalem: omnes mi-  
rabantur. Et cum ascendisset iherusalem in  
nauim cursum reuē fecit conuenit  
uerba multa ad eum: et erat circa ma-  
re. Et uenit quidā de archisynagoga  
nominis ieremias: uidens eum. Podit  
ad petros: et descebat eum multum  
dicere: quoniam illa uera in regno ē.  
Veni impone manū tuā super eum:  
ut salua sit et uiuat. Et abiit illi: et se-  
quebatur eum uerba multa: et cōpedit  
bant eum. Et mulier ē erat in pluuio  
sanguinis annis duodecim et fuerat  
multa pressa et cōpeditibus medicis:  
et rogauerat omnia sua: nec quicquid  
profecerat: sed magis ueritus habebat.  
Cum audisset de iherusalem uenit in uerba  
petros: et cōpedit uenit eum. Dicitur  
eum: quia si uel uenit eum: et  
petros salua eo. Et confestim factus ē  
sano sanguinis: et fecit eum cōpedit  
qua sanata ē: et a plaga. Et uenit ihe-  
sus in synagoga cognoscent uenit  
que fecerat de illo: et uenit eum

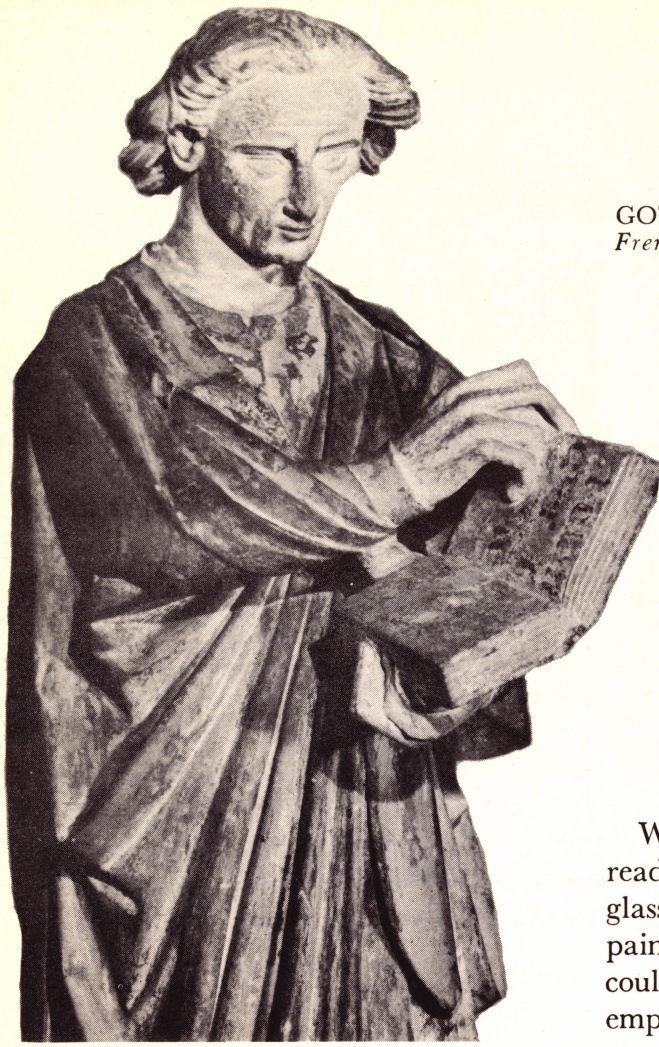
desuper: et mare deposuit de bobis reus  
qui sustinebant illud: et posuit super  
pauimentum beatum lapide. Multa  
quod sabbat quod edificauerat in  
templo et in templum regio erat: con-  
uenit in templum domini: puer regnum  
afflicto. Reliqua autē uerborum adha-  
ret omnia ē fecit: uenit hie impia sue  
in libro sermone dicit regum iuda:  
Dominiq; adha cum patris suis:  
et lapsus ē ei eis i ciuitate dicit: et re-  
gnavit carchas filius ei. p. ro. Y  
**A**nno duodecimo adha regis iuda-  
ria super israel nouem annis: factus  
malis coram domino: sed non fuit  
reges israel ē ante ei fuerat. Contra  
hunc ascendit salmanasar rex assy-  
riorum: et factus ē ei oler faciens: et de-  
barq; illi iherusalem. Cumque uenit illi  
et aliorum oler ei redierat uenit  
misit nūos ei i sua regem regum:  
ne prestaret milibus regum aliorum:  
fuit singulis anno solutus erat: obse-  
dit eum: et angustia iherusalem in cacerem:  
peragantur ē omni uenit: et ascendit  
samariam obsegit eam rebus armis.  
Anno autē nono oler cepit rex assy-  
riorum samaria: et transiit iherusalem  
eos: posuit: eos i bethan et i abor-  
ueta flumini gozan in ciuitatibus me-  
dorum. Factus ē eum cum percelleret  
fili israel domino deo suo ē eduxerat  
eos de ea regem de manu pharaonis  
regis egypti: coluerunt deos alienos:  
et ambulauerunt iura eius gentium  
q; consumpsit dominus i conspectu  
filios israel et regis israel: quia sciti  
fuerant. Et uenit filii israel uer-  
bis non rebus dominum deum suum:  
edificauerat sibi ecclesia i iudeis uerbis  
suis a uenit cultibus usq; ad ciuitatem

munitionem. Fecerunt sibi statuas et  
lucos in omni colle sublimi: et suber-  
unt signis uenit: et adolebant  
ibi incensum super aras i more gentium.  
Fecerunt uerba pessima iherusalem de  
munitione: et coluerunt idola de  
quibus pater noster dicit nō facere uerbi  
hoc. Et edificauerat eis domus in israel  
et in iuda et in ierusalem: puer  
et in ierusalem. Ruerunt in uis  
uenerat pessima: et uenit puer  
nata et cōminatus: uenit omni lege  
quā precepit patribus uerbis: et fuit  
iust ab uos in manu sermone iherusalem  
propheta. Et uenit aduenit: sed in  
dicauerat eum: sua uenit uenit  
patrem fuerat qui noluerat obedire  
dico deo suo. Et abiit eum legem  
dico: et padu quod pepigit ei puer  
et iherusalem: sunt uenit: et uenit  
egressus: et fecit sunt gentes qui erat  
et ceciderunt eos sup quibus pegerat  
dominus nō ut uenit faceret: fuit et  
ille faciebat. Et dedit eum omnia  
precepta dei sui: fecerunt sibi con-  
stantes dios uenit: et lucos: et ad-  
oleuerunt uenit: iherusalem. Et  
uenit: baal: et consecrauerat filios  
suos et filias suas per regnum. Et di-  
uinitas in iherusalem et augurio: et  
uenerat se ut faceret malū corā  
domino: et uenit eum. Et uenit:  
et diu uenit israel: et abulit  
eos a conspectu suo: et non reman-  
sit nisi iherusalem iherusalem. Sed ne-  
q; iherusalem iherusalem mandata dei dei  
fuit: uenit ambulauit in rebus  
israel: quos oporuit fuerat. Proiecit  
q; diu uenit iherusalem: et afflicto eos  
et uenit eos i manu dimittit: uenit

GALLERY 7, GEORGE W. STEVENS GALLERY, Gutenberg Bible, 1450-1455

George W. Stevens, the Museum's first director, established the gallery which bears his name to show man's record of his thoughts and deeds from the earliest hieroglyphs of the Egyptians to the finest printing of today. In it may be read the story of the development of the alphabet, from its birth in Egypt to the form which it took under the Romans and which we use today. Included also are beautiful illuminated manuscripts, pages from the *Gutenberg Bible*, and such great rarities as the *First Principles of New England Communion*, produced on the first press established in the United States; the Benedict Arnold broadside; and that most interesting work, John Eliot's translation of the *Bible* into the Algonquin dialect, a work which no one can read today.



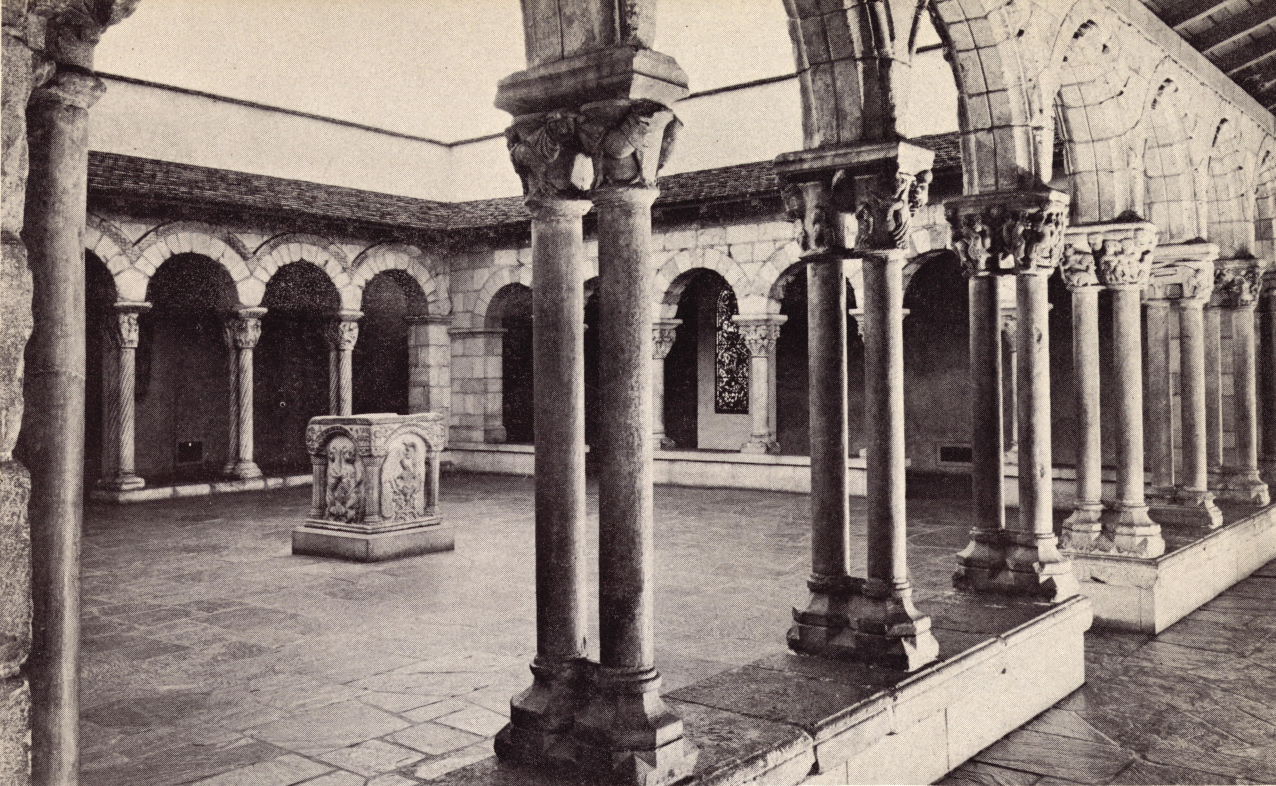


GOTHIC HALL, *St. John (detail)*,  
French, ca. 1250-1300

When even kings could neither read nor write, pictures in stone, glass, ivory, tapestry, enamel and paint spoke a language that all could understand. The Church employed artists and craftsmen to carry their message to the people, to ornament cathedral and chapel, vestments and furnishings, to bring beauty as well as religion into the lives of all.

The statue of *St. John* in the Gothic Hall is representative of Gothic stone sculpture used to enhance the great cathedrals. At one time this figure was brightly painted, and you can still see some traces of color on it. In the castles, the thick woolen tapestries served the useful purpose of subdividing great rooms and, hung against walls, kept out some of the winter's cold. Here, secular subjects were appropriate. The two scenes, *Grape Harvest* and *Wine Making*, French, ca. 1470, in the Gothic Hall portray some of the winemaking activities in France about 500 years ago. The tools of the workmen are still seen today in the wineproducing areas of France; the method of payment shown in one of them has produced an expression which we still use: "Cash on the barrel-head."





THE CLOISTER, *French Romanesque and Gothic, 12-14th Centuries*

When a new monastery was to be built, the first requirement was a good water supply. Once the well was located, the monastic buildings were constructed. Around the well itself a colonnade, roofed over, offered open space for exercise in inclement weather, and, when stone replaced wooden columns, their capitals gave opportunity for distinguished sculpture. Cloisters, as well as cathedrals, were frequently built over a period of centuries, employing the changing styles of architecture as the years went by. To show such a progression, the Toledo Museum of Art has secured colonnades from three times and places.

The oldest is from St. Michel de Cuxa, France, and was probably put up in the 12th century. The next, from the Abbey of St. Pons near Toulouse, was built in the 12th and 13th centuries. Its capitals represent scenes from the life of St. Pons and from the Old Testament, notably the crossing of the Red Sea. The third, from the Cloister of Pontaut, is later, about the 14th century, as shown by the pointed arches, and belonged to an Order which permitted secular subjects on its capitals. The fourth side is constructed of wood, as were the colonnades of much earlier date than these stone ones.





*Ivory Tabernacle (detail), French, 14th Century*

Portable altars and religious figures of enamel and gilt bronze have been great treasures since they were created about 600 years ago. The illustrated *Ivory Tabernacle*, exhibited in the Cloister, was made to be carried perhaps on a lady's long trip, for a knight's crusade, or to be placed in a small chapel.

One of the finest Gothic tapestries, the *Entombment*, ca. 1500, resembles painting styles of about the same date in its crispness and vivid coloring. This French tapestry was probably made for a private chapel of the de Mailly family, where its small size and religious subject would be appropriate to the function of the building.

*Entombment Tapestry (detail), French, ca. 1500*







GALLERY 23, *Claude Lorrain, Landscape with Nymph and Satyr Dancing, French, ca. 1640-1650*

French painting in the 17th and 18th centuries includes many of the greatest names in art history: Poussin, Claude Lorrain, Watteau, Chardin, Boucher, and Fragonard, to mention but a few. Claude Lorrain was orphaned at an early age, apprenticed to a pastry cook and wood engraver, and lived in Italy for many years. He was impressed by the picturesque Italian countryside and the ancient ruins he found there. Primarily a landscape painter, Claude combines atmospheric mists and dignified Classic architecture in this painting, forming a balanced composition full of evening sunlight and lush greenery. His paintings were a great inspiration to later artists.



Francois Boucher seems the most complete incarnation of the French taste in the reign of Louis XV. In contrast to its Baroque predecessor, the style of his time, characterized by extreme grace, lyricism, and delicate beauty, is known as Rococo. This pastoral scene sharply contrasts with Claude's Classic landscape. While the Rococo artists did not completely disavow the heroic past, they much preferred to paint the water mills and rustic folk of the countryside to the Classic ruins that were popular earlier.

Rubens was not only a great artist but was also an important public figure in his day. At one time he served as ambassador to Spain and England for his country, Flanders (now Belgium and Holland). This magnificent picture was painted about 13 years after the Pilgrims came to America. Frequently the beautiful wife of Rubens, Helene Fourment, and their son posed as models for his figures or were the inspiration for his paintings. The saints in flowing, richly colored robes repeat Helene's features; a touching tribute to the painter's happy marriage. The painting was done for a church in Malines, Belgium, and was originally hung above the altar of St. Barbara. In looking at it, we should try to associate it with the interior of a great church, dimly lit with candles and daylight filtering through the church windows.

GALLERY 23, *Francois Boucher, The Mill at Charenton, French, 1758*







GREAT GALLERY, *Peter Paul Rubens, The Child Jesus Crowning St. Catherine, Flemish, 1633*





GREAT GALLERY, *Rembrandt van Rijn, Self-Portrait, Dutch, 1631*

GREAT GALLERY, *Hans Holbein, Catherine Howard, German, 1540*

In the 17th century, Rembrandt explored new, dramatic effects of light and composition. This Dutch artist recorded his own features many times, and he loved strange, exotic costumes. In his self-portraits he often would dress himself as a foreign nobleman or merchant. This masterful study of light and shade was done when he was only 25 years old, but already an accomplished artist. Rembrandt's life alternated between happiness and despair, wealth and bankruptcy. His timeless art is the graphic testimony that established him as one of the world's greatest artists.

Holbein was a favored painter in the court of Henry VIII, King of England. There he painted the King and members of the circle of dignitaries who passed their days at the Royal Palaces of Windsor and Hampton Court. Henry's fifth wife, Catherine Howard, met her tragic fate on the executioner's block in 1542 when she was 23 years old. The detailed, exact likeness was always sought by Holbein. This painting is a masterpiece of fine brushwork, subtle coloring, and the characterization so essential to good portraiture.



The great period of British painting is the 18th century, when artists such as Hogarth, Reynolds, and Gainsborough painted the English countryside and the English people. Thomas Gainsborough, like his fellow artists, earned his livelihood as a portrait painter, but enjoyed painting landscapes. Paintings of this type were called “fancy pictures” as they implied something apart from the usual or basic work, the portrait. Gainsborough loved to paint the humble country folk about their everyday tasks in the misty English roads or pastures. While this scene may not be an actual geographic location, there is an authenticity to it that identifies it as specifically British.

GREAT GALLERY, *Thomas Gainsborough, The Road from Market, English, ca. 1770*







GREAT GALLERY, *Piero di Cosimo, Adoration of the Child, Italian, ca. 1490*

Amazing changes occurred in art, philosophy, and science in the 15th and 16th centuries. This Renaissance or rebirth in Europe replaced the narrow investigation of Medieval man and brought secularism into art to a much greater degree. Man became increasingly interested in the joys and virtues of life, the beauties of nature, and scientific investigation. In Italy, where the Renaissance developed to its highest point, religious subjects in painting still prevailed, since the Church was the chief patron of art. One of their most accomplished artists, Piero di Cosimo, was a man of eccentric habits and a recluse who exemplifies in his art the taste of the time. Naturalness and serenity fill this painting. The crisp outline of perfect figures, the subdued color scheme, and the gently receding landscape are Renaissance elements contributing to the order and tranquility of this *tondo*, or circular painting.

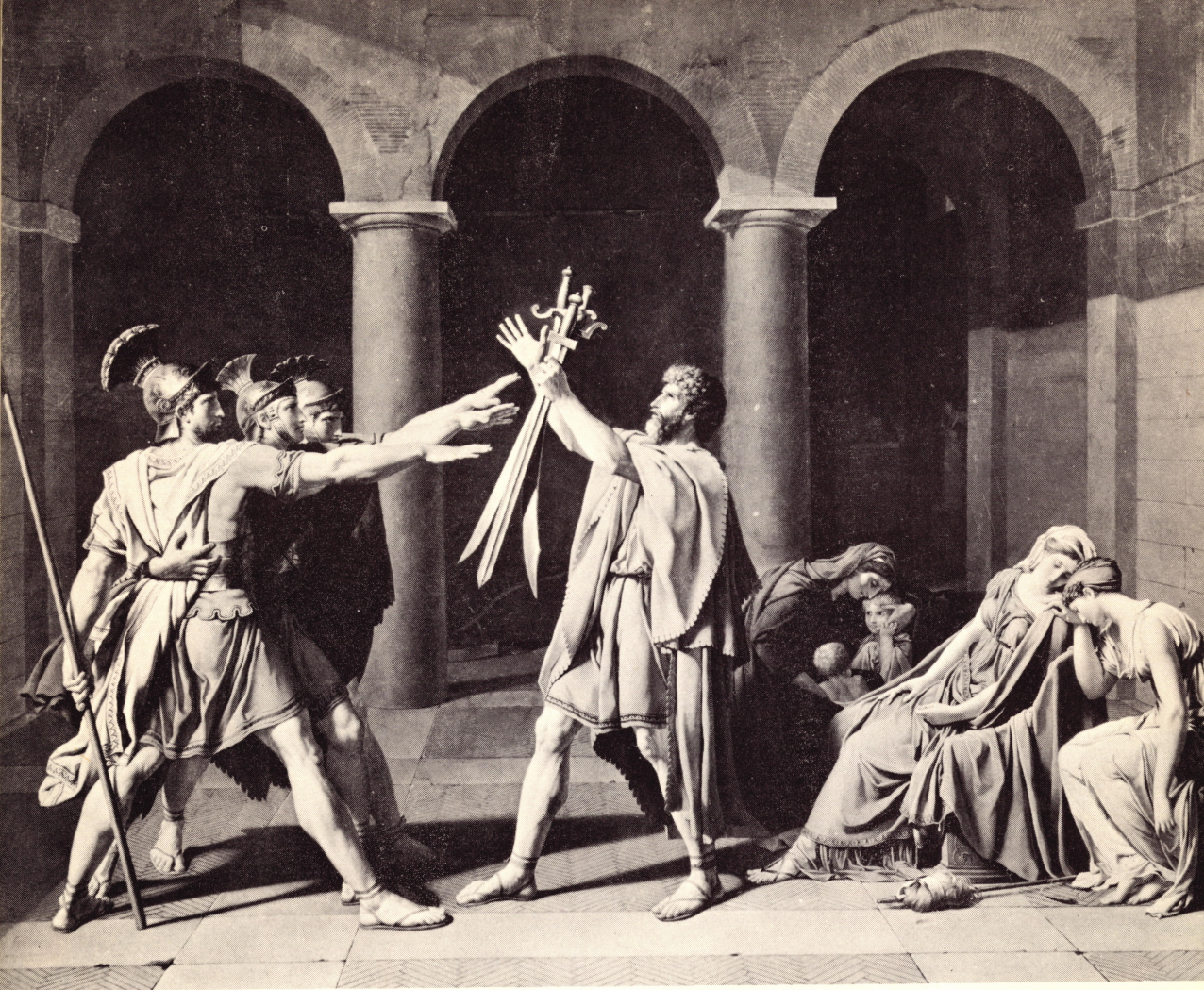


Born in Crete and trained in Venice, Domenico Theotocopoulos, called El Greco (the Greek), became the leading artist in 16th century Spain. He is one of the most mystical interpreters of religious history. He often painted altarpieces and canvases for the King of Spain, Philip II, the man who launched the Spanish Armada. The atmosphere of Spain charged El Greco with emotion and mystery. His figures are elongated, wrapped in unreality, and vividly drawn and colored. He made many startling contributions to painting, becoming one of the first to fuse natural elements and emotion to express a theme.

GREAT GALLERY, *El Greco, Christ at Gethsemane, Spanish, ca. 1590-1598*







GALLERY 26, Jacques-Louis David, *Oath of the Horatii*, French, 1786

The French Revolution occurred shortly after our own struggle for independence in the late 18th century. Jacques-Louis David unconsciously identified himself with the French Revolution, for in the *Oath of the Horatii* he manifested qualities of patriotism and devotion proposed by the Revolutionaries. The subject is a fictional scene suggested by ancient mythology and a French drama. It involves three Roman brothers who were forced to swear to their father that they would kill their enemies, the Curiatii. David's realistic painting created a sensation among the French people, who appreciated its intellectual, stoic appeal. During the reign of Napoleon, David became official painter to that emperor.



Millet, most famous for his painting, *The Angelus*, painted peasants and working people. He is a major contributor with Daumier and Courbet to realistic painting. An epidemic and political troubles urged Millet and others to flee to the forests of Barbizon, where he lived for the rest of his life. There he painted humble subjects. The human element dominates this painting, and the landscape is secondary to the labors of the quarriers. Millet's habit of suggesting the solidity of the figure and the forthright presentation of a crude subject had great appeal to artists of the later 19th century, such as Vincent van Gogh.

GALLERY 28, *Jean-Francois Millet, The Quarriers, French, ca. 1847-1849*







GALLERY 29 B, *Vincent van Gogh, The Wheatfield, Dutch, 1888*

New uses of light, color, and design were important to the artists of the later 19th century. Many of them painted pictures that simulated impressions of landscapes seen in bright sunlight through half-closed eyes. Others, like Van Gogh, attempted to blend vivid, fresh colors into patterns or powerful designs of great originality. Applying the paint in thick strokes, he suggests the heat of summer and the rich hues of the French fields with a minimum of detail. All of Van Gogh's colorful paintings were produced in the last few years of his short, bitter life.



Thomas Cole contributed to the development of 19th century American painting. He was one of the first to recognize the beauty of the American landscape, and he awakened interest in the charm of this new country. He and other painters were leaders of a group of artists that often used the Hudson River as inspiration for their landscapes. Imaginative and fantastic subjects were frequently painted by Cole, as in the *Architect's Dream*, done for Ithiel Town, an American architect. In the picture, he summarized the world's architectural styles as they might be imagined by a dreaming architect.

GALLERY 32, Thomas Cole, *The Architect's Dream*, American, 1840





